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really is. The fundamental fact in tonality, I repeat, is the tonic (or key-note) and its chord. The tones of the tonic chord stand in the nearest relation to the key-note; then come those of the dominant and subdominant chords; and these tones, when arranged in consecutive order, make the major scale. The very same set of tones produces minor tonality when the centre of gravity is shifted to the relative minor chord of the original major tonic. The relative minors of the dominant and subdominant respectively furnish a new minor dominant and subdominant for the new minor tonic. Let me illustrate by the following scheme of chords:—

Key of A minor: Subdom. Tonic. Dominant.
 D—F—A—C—E—G—B—D
 Key of C major: Subdom. Tonic. Dominant.

When the tones of which these chords are composed are arranged in the diatonic order C-D-E-F-G-A-B-C, they produce the scale of C major; when they are so arranged as to make A the key-note and the chord of A minor the tonic chord, they produce the scale of A minor, thus: A-B-C-D-E-F-G-A. This form of minor, without the leading-tone (G sharp) is very old, and its natural close is with the subdominant chord immediately preceding the tonic (what is technically known as a “plagal” cadence). But I have also found the upward leading-tone, implying a major dominant chord, many times in primitive music. In many songs, both the G and G sharp occur. Both the major and the minor scales, the latter in both forms, with and without the upward leading-tone, are inevitable results of the natural harmonic relations which govern primitive music-making and are therefore natural, not artificial.

John Comfort Fillmore.

A STUDY OF OMAHA INDIAN MUSIC. By ALICE C. FLETCHER, aided by FRANCIS LA FLESCHÉ. With a Report on the Structural Peculiarities of the Music by JOHN COMFORT FILLMORE. Archæological and Ethnological Papers of the Peabody Museum of Harvard University. Vol. I., No. 5. Cambridge, Mass. June, 1893. Pp. vi, 152.

The present collection of songs and tunes of the Omaha Indians is a most valuable contribution to our knowledge of the music and poetry of primitive people. Miss Fletcher happily combines a thorough knowledge of the Indian with a fine appreciation of poetry and music. Any one who has attempted to investigate the melodies which are hidden behind the apparently barbarous noise of Indian chorus-singing will appreciate the difficulties of her work, and the value of the results which she has obtained.

Miss Fletcher says: “Among the Indians, music envelopes like an atmosphere every religious, tribal, and social ceremony, as well as every personal experience. There is not a phase of life that does not find expression in song. Religious rituals are embodied in it; the reverend recognition of the creation of the corn, of the food-giving animals, of the powers of the air, of the fructifying sun, is passed from one generation to another

in melodious measures ; song nerves the warrior to deeds of heroism and robs death of its terrors ; it speeds the spirit to the land of the hereafter, and solaces those who live to mourn ; children compose ditties for their games, and young men by music give zest to their sports ; the lover sings his way to the maiden's heart, and the old man tunefully invokes those agencies which can avert death. Music is also the medium through which man holds communion with his soul, and with the 'unseen powers which control his destiny.'"

These facts may appear startling when compared to the often repeated statement that the Indian has no sense for music, and that particularly as compared to the negro, he is entirely lacking in musical genius.

Miss Fletcher's statement, that every phase of the Indian's life is made a subject of song and poetry, is borne out by the evidence accumulated from all parts of our continent. She also emphasizes the frequency of traditional songs which have been handed down from unknown generations.

The author classifies the songs of the people in three groups. Class songs, or such songs as are either religious or ritualistic, and are sung only by the initiated, or by the member of certain subgentes having charge of sacred or of tribal ceremonies. The second group is called social songs. They embrace the songs of secular or secret societies, dance and game songs, and others. They are always sung in chorus. The last group is called the individual songs. Their contents pertain to individual hopes, desires, or experiences, and are generally sung as solos.

The author discusses the characteristics of Indian songs at some length. One of their fundamental peculiarities is the fact that the few words which enter into the texts are not pronounced in the same manner as they are in ordinary speech. The author says : "The words are frequently taken apart or modified so as to make them more melodious. The selection of the words and their arrangement do not always correspond to that which appears in ordinary speech." We are not aware of how far the peculiar modification of the words is due to the form of Indian languages, and if it be found in other languages as well. Untrained singers in our own language have certainly a similar tendency of lengthening or of changing the vowels by diæresis. Distortions of words, particularly by duplication of syllables, are frequent in folk-songs ; but the modification of the words does not reach such an extent as in Indian songs. The author's remark that the selection of the burdens of the songs, which consist of meaningless syllables, is dictated by the emotions expressed by the song, is also of great importance. Miss Fletcher explains the curious transformations of words and the introduction of numerous meaningless syllables as a effort towards poetic expression in measured language, and this explanation is certainly correct.

Her views on the briefness of Indian songs are also worthy of attention. The Indian does not actually express his emotions in the song, but merely intimates them. In regard to this matter Miss Fletcher says : "It is difficult for any one born and bred in our complicated social relations and customs to appreciate the openness and simplicity of the Indian life, and to

understand how all are under like conditions. There are no secrets, no hidden tragedies, no private sorrows in the tribe ; everything is known and seen by everybody. The directness, the briefness, the lack of preparatory words and chords, and the absence of the subsequent unfolding of the ideas or feelings which are so marked a characteristic of these songs, do not take the Indian by surprise or leave him unsatisfied."

To this might be added that the traditional songs refer to beliefs and theories which are known to every member of the tribe, or are not intended to be understood by the uninitiated.

Mr. Fillmore's report on the structural peculiarities of the Indian music is also of high importance for an understanding of primitive music. The fundamental point which he makes is that the sense of key-relationship and of harmonic relations as determining the key-relationship of melodic tones is at least sub-consciously present in the Indian mind. For when the melodies are given in correct pitch and with natural harmonies, the Indians soon come to recognize and enjoy them. According to this view, with which we agree in all its main points, the numerous scales which have been ascribed to Indian music are based on faulty interpretation of the observed material. Mr. Fillmore's conclusion is based mainly on the fact that Indians have a deficient intonation and do not sing the intervals which they *want*, but that when the songs are repeated to them correctly, and particularly if they are accompanied by natural harmonies, they enjoy them and express themselves satisfied with the reproduction.

The reviewer had the pleasure of repeating these experiments in company with Mr. Fillmore, and he is perfectly satisfied that Mr. Fillmore's interpretation is correct. It is true that, in recording Indian songs, intervals are found frequently which are habitually sung as greater or smaller than the corresponding intervals of our scales. But in every case that has been investigated closely and accurately, it has been found due to secondary causes : either a by-note was intended which became merged with the following note ; or the tone was too high or too low for the register of the singer, or there was some other cause, which does not affect the fact that the underlying sense of harmony is the same as ours. Mr. Fillmore dwells in detail on the curious development of the rhythms of the Indian songs, which are exceedingly complex, and on the highly developed phrasing and motivization.

The problem which has been treated so successfully by the authors is one of great interest and great importance to the student of primitive people. The work is in many respects fundamental, and will serve as a basis of important further studies on this subject.

Franz Boas.

LOUISIANA STUDIES. Literature, Customs and Dialects, History and Education. By ALCÉE FORTIER. New Orleans. F. F. Hansell & Bro. 1894. Pp. vi, 307.

In bringing together these papers, for the most part originally contributed to scientific and literary periodicals, Professor Fortier hopes to